

The Kathismata in the Sofia Manuscript Kliment Ohridski cod.gr. 814.

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Under the name troparion one finds a number of genres of Byzantine chant. One of these is the kathisma, which in the Byzantine period according to Symeon of Thessaloniki was sung while the priests sat down. The melodies of the kathismata of his days are, however, not transmitted, for only the texts alone without neumatation are handed down in the medieval manuscripts. In the postbyzantine period, however, the texts were sometimes supplied with neumes, and this opens up a possibility of studying the genre, for though we cannot be sure the melodies are the same as in the Middle Ages, the structure of the text and the interaction between word and music may pretty well have been the same.

A series of melodies for kathismata is found in the postbyzantine manuscript Kliment Ohridski cod.gr. 814 in the Ecclesiastical Academy in Sofia, Bulgaria. The manuscript is a Greek musical manuscript, it is dated 1720 on fol.8r, and consists of 415 folios. The text begins on fol.8r, and fol.413v, 414, and 415 are empty. In the rubric on fol.8r, the manuscript is indicated as a sticherarion, but it distinguishes itself from other sticheraria by also containing the hirmoi of the kanons, kathismata, kontakia, katabasia, exapostelaria, and megalynaria.

In many cases the manuscript expressly indicates at which point of the service the various kathismata were going to be sung, namely in connection with the first and second stichology, for one kathisma in connection with the third, and in connection with the polyeleos, all of the orthros.

There are two kinds of kathisma melodies, the automelon and the proshomoion. When a text is sung to its own melody, the melody is an automelon, when the text is sung to an automelon, we have a proshomoion. Kliment Ohridski cod.gr.814 contains proshomoia to the following ten automela:

Τὸν τάφον σου	Protos
Τοῦ λίθου σφραγισθέντος	-
Χορὸς ἀγγελικὸς	-
Τὴν ὡραιότητα	Tritos
Τὸν συνάναρχον Λόγον	-
Κατεπλάγη Ἰωσήφ	Tetartos
Ὁ ὠψωθείς ἐν τῷ Σταυρῷ	-
Ταχὺ προκατάλαβε	-
Τὴν Σοφίαν καὶ Λόγον	Plagios tetartos
Τὸ προσταχθέν	-

Of these also the automelon itself for Χορὸς ἀγγελικὸς is given, whereas the automelon Μόνον ἐπάγη τὸ ξύλον of the plagios deuterios is brought without proshomoia. (Cf. also the list at the end of the article).

The fact that Χορὸς ἀγγελικὸς is represented both by its automelon and by a proshomoion in the manuscript, makes it possible to see how close the proshomoion follows the automelon where the metrical pattern of the text as well as the melodic pattern of the music are concerned, how possible differences in stress and number of syllables in the proshomoion are normally realized, and whether a proshomoion alone is reliable as basis for an investigation of its non-recorded automelon.

Independently of whether the text is considered as poetry or as prose broken up in lines, it is the combination of the meaning with the number of syllables per line and the distribution of accents that constitute the framework within which the melody is formed, and the result is disclosed by the automelon and followed by the proshomoion.

On the basis of the meaning, the text of Χορὸς ἀγγελικὸς taken from the menaion (MR III 481) can be divided into two sections each consisting of three lines, and as for the lines, all except the last one can be divided into hemistichs.















- | | | |
|---|-----------------------------|-------------------------|
| 1 | Χορὸς ἀγγελικὸς | ἐκπληττέσθω τὸ θαῦμα. |
| 2 | Βροτοὶ δὲ ταῖς φωναῖς | ἀνακράζωμεν ὕμνον |
| 3 | ὁρῶντες τὴν ἄφατον | τοῦ Θεοῦ συγκατάβασιν |
| 4 | ὃν γὰρ τρέμουνσι | τῶν οὐρανῶν αἱ Δυνάμεις |
| 5 | γηραλέαι νῦν ἐναγκαλίζονται | Χεῖρες |
| 6 | τὸν μόνον φιλόανθρωπον. | |

The structure is regular, as shown in the following diagram of stressed and unstressed syllables, line 1 and 2 are paired like line 4 and 5, and line 3 and 6 function as cadences or a kind of refrain for each pair respectively. This is the structure the melody will have to pay attention to.

- | | | | |
|---|---------------|-----------------|-------|
| 1 | υ - υ υ υ - | υ υ - υ υ - υ | 6 + 7 |
| 2 | υ - υ υ υ - | υ υ - υ υ - υ | 6 + 7 |
| 3 | υ - υ υ - υ υ | υ υ - υ υ - υ υ | 7 + 8 |

4	- υ - υ υ	υ υ υ - υ υ - υ	5 + 8
5	- υ - υ υ	υ υ υ - υ υ - υ	5 + 8
6	υ - υ υ - υ υ		7

The existence of a medieval melody is no necessary condition for finding out how well structure and music go together, the postbyzantine melody will do because the principle of centonization employed by Byzantine melody-making will reveal the structure through the placing and function of the individual formula no matter to which period the melody belongs. Where Χορὸς ἀγγελικὸς is concerned, the formulas are distributed in the following way:

1		A		B	C	
2		A		B	C	
3		D	E	D		
4		F	E	B	C	
5		F	E	B	C	
6		G	H	I		

It is immediately seen that the division of the text into lines and hemistichs is supported in the music by apodermata. These again are in this case supported by medial signatures and moreover, formula C functions as a medial cadence. A musical division into hemistichs is, however, carried out only in lines 1 and 2, in the other places the first formula of the line is followed by a small leading on formula E covering the last syllable of the first hemistich of the line. This formula combined with a red antikenoma joins the two hemistichs together. (Ex.1) The parallellisms in the text of line 1 and 2 and line 4 and 5 are reflected in the music where line 2 is identical with line 1 and line 5 with line 4. Apparently, the function of the first formulas of these lines is to emphasize the division of the troparion into two sections with refrains of different formulas in line 3 and 6, while the repetition in all four lines of the combination of formula B with the medial cadence C indicates the unity of the troparion. The accents are marked in the neumes by petasthé, oxeia, tromikon, etc., but these are common devices that were probably used by the medieval melodies too though we cannot be sure to what extent. It is obvious from

this, however, that an attempt to approach the medieval kathisma on the basis of the postbyzantine melody must be limited to forming an idea of the musical structure of the troparion.

Except for Χορὸς ἀγγελικὸς and Μόνον ἐπάγη τὸ ξύλον the remaining automela in the manuscript are represented by proshomoia alone, but a comparison of the proshomoion Δικαίων ὁ καρπὸς with its automelon Χορὸς ἀγγελικὸς reveals that the proshomoion follows its model so close that it is able to replace the automelon straightaway in a musical investigation.

1	Δικαίων ὁ καρπὸς	Ἰωακείμ καὶ Ἄννης	
2	προσφέρεται Θεῷ	Ἰερῷ ἐν ἁγίῳ	
3	σαρκὶ νηπιάζουσα	ἡ τροφὸς τῆς ζωῆς ἡμῶν	
4	ἣν εὐλόγησεν	ὁ ἱερὸς Ζαχαρίας.	
5	Ταύτην ἅπαντες	ὡς τοῦ Κυρίου Μητέρα	
6	πιστῶς μακαρίσωμεν.		
1	υ - υ υ υ -	υ υ υ - υ υ - υ	6+8
2	υ - υ υ υ -	υ υ - υ υ - υ	6+7
3	υ - υ υ - υ υ	υ υ - υ υ - υ -	7+8
4	- υ - υ υ	υ υ υ - υ υ - υ	5+8
5	- υ - υ υ	υ υ υ - υ υ - υ	5+8
6	υ - υ υ - υ υ		7

The extra syllable at the beginning of the second hemistich of line 1 is accounted for in the music by an *ison* already existing in the melody of the automelon. (Ex.2)

1	q	A	~	δλ	B	C ~
2	q	A	~	δλ	B	C ~
3	q	D	E		D	~
4	q	F	E		B	C ~
5	q	F	E		B	C ~
6	q	G	H	I	~	

The distribution of formulas is the same as in the automelon, but the division into hemistichs and lines are marked by apodermata after the first hemistichs of line 1 and 2 alone and at the end of lines 3, 5, and 6, whereas a dipole must suffice for the other lines. Medial signatures, however, guarantee the divisions just as they do in the automelon. The signatures between the hemistichs are this time δ^1 , a tetartos signature in its lowest position.

The manuscript does not contain kathismata for all eight modes, only protos, tritos, tetartos, plagios deuterios, and plagios tetartos are represented.

The automela all have different melodies and varying lengths. Χορὸς ἀγγελικὸς belongs to the short ones, and as this automelon also represents the most regular structure, it has been chosen to function as standard and point of departure for a comparison between the eleven automela.

The kathismata of the manuscript fall into two groups, one with a shorter type of six lines and one with a longer consisting of up to ten lines. It is characteristic, however, that in both groups line 2 is normally a repetition or variation of line 1, while line 3 functions as a kind of refrain. The division into lines are usually marked by apodermata, medial signatures, or tromika.

The three automela of the protos, and the two of the tritos mode, all belong to the short type.

The proshomoion 'Ο ὢν σὺν τῷ Πατρὶ τοὺς τάφους σου follows the structure already discussed.(Ex.3)

1	\bar{q}	A			B	C	\bar{r}
2	\bar{q}	A			B	C	\bar{r}
3	\bar{q}	D	\bar{r}	ζ	B	E	\bar{r}
4	\bar{q}	D	\bar{r}	ζ	F	C	\bar{r}
5		D	\bar{r}	\bar{q}	G	H	\bar{r}
6		B		E			\bar{r}

In section two, however, the parallelism between line 4 and 5 is just discernible thanks to formula D, for in the second hemistichs all the formulas are different with formula C as a repetition of the cadence formula in line 1 and 2. Unlike our standard troparion, this one stresses the division into hemistichs in the second part of the melody, where the apodermata are supported by tromika and a

medial signature. The second hemistich of the refrain in line 3 is repeated as refrain in line 6.

Despite the differences, the automelon Τὸν τάφον σου today alternates with Χορὸς ἀγγελικὸς as automelon for the proshomoion Δικαίων ὁ καρπὸς mentioned above, and Ὁ ὢν σὺν τῷ Πατρὶ as it appears from MR II 222, 241, 252, and 275 for the first proshomoion, and from MR III 459, 499, and 522, and MR III 481 for the second.¹










At first sight, the metrical structure of Τοῦ λίθου σφραγισθέντος also protos, seems to be confused because of the many unstressed syllables irregularly placed, but the whole thing is kept together by the accents of the hemistichs

- | | | |
|---|-----------------------------------|------------------------------|
| 1 | Τοῦ λίθου σφραγισθέντος | ὑπὸ τῶν Ἰουδαίων |
| 2 | καὶ στρατιωτῶν | τὸ ἄχραντόν σου σῶμα |
| 3 | ἀνέστης τριήμερος σωτήρ | δωρούμενος τῷ κόσμῳ τὴν ζωὴν |
| 4 | Διὰ τοῦτο αἱ Δυνάμεις τῶν οὐρανῶν | ἐβόων σοι Ζωοδότα. |
| 5 | Δόξα τῇ ἀναστάσει σου Χριστέ | δόξα τῇ βασιλείᾳ σου |
| 6 | δόξα τῇ οἰκονομίᾳ σου | μόνε φιλόνηρωπε. |

- | | | |
|---|-------------------------|---------------------|
| 1 | υ - υ υ υ - υ | υ - υ υ υ - υ |
| 2 | υ υ υ υ - υ υ - υ | υ - υ υ υ - υ |
| 3 | υ - υ υ - υ υ υ - | υ - υ υ υ - υ υ υ - |
| 4 | υ υ - υ υ υ - υ υ υ υ - | υ - υ υ υ υ - υ |
| 5 | - υ υ υ υ - υ υ υ - | - υ υ υ υ - υ υ |
| 6 | - υ υ υ υ υ - υ υ | - υ υ - υ υ |

The distribution of accents and unstressed syllables reveals a pattern reminiscent of the well-known discussed above, and also in this case a parallellism is found to a certain degree between the first two lines of each section. This is confirmed by the distribution of the formulas in the melody represented by the proshomoion Τοῦ Σταυροῦ σου τὸ ξύλον. (Ex.4)





1. Cf. H.Follieri, *Initia Hymnorum Ecclesiae Graeca*, Bibliotheca Apostolica Vaticana, 1961. VII.

1		A		B	C	
2		A	D		B	C
3		A	E		B	C
4		A	F		B	C
5		G	H		C	
6		I		J		F C








The tendency to give up the demand for a strict parallelism in the second section of the troparion is even more marked here than in Τὸν τάφον σου with entirely new formulas being introduced in lines 5 and 6, but as in the other troparia there is also here a tendency to let the opening and cadential formulas of the parallel lines bind the troparion together. A division into two sections of three lines each is, however, not emphasized here as the first four lines all open with the same formula, each with a different leading on ending, but this makes the melody more flexible towards the demands for various bipartite as well as for a tripartite division of the text.

Of the two six-lined automela of the tritos Τὴν ὠραιότητα like Χορὸς ἀγγελικὸς, protos, obeys the parallelism of the two first lines in each of the two sections, while Τὸν συνάναρχον Λόγον in the second section has the same free distribution of formulas as Τοῦ λίθου σφραγισθέντος with new formulas introduced in lines 5 and 6. (Exx.5 and 6)

Τὴν ὠραιότητα

1		A	
2		A	
3		C	
4		F	
5		F	
6		I J	

Τὸν συνάναρχον Λόγον

1		A	B	
2		A	B	
3		C	B	
4		C	C	
5		D	E	
6		F G		

In Τὸν συνάναρχον Λόγον the opening formula of the refrain line 3 links the two sections together through the repetitions as both opening and cadential formula in line 4. There are no medial signatures so the divisions into lines and hemistichs are marked by apodermata alone, while in Τὴν ὠραιότητα some of the divisions into lines are marked also by medial signatures.

It thus appears that there are two types of structural form for the six-lined kathisma, one with a firm distribution of formulas and parallellism between the first two lines in each of the two sections, one with a freer distribution, but always with a parallellism between lines 1 and 2. The apoderma seems to be the "authorized" way of marking divisions into lines and hemistichs. The six-lined kathisma of the manuscript is found only in the protos and the tritos mode, and all the kathismata follow the said structures.

Five of the remaining automela of the manuscript belong to the long type consisting of more than six lines, viz. two of seven, two of nine, and one of ten. They represent the tetartos and plagios tetartos modes.

The automela Ὁ ὑψωθείς ἐν τῷ Σταυρῷ and Ταχὺ προκατάλαβε are in seven lines and both belong to the tetartos mode. In the first six lines they both follow the pattern of Χορὸς ἀγγελικός, then add an extra line. (Exx.7 and 8)

Ὁ ὑψωθείς

1	<u>A</u>	<u>B</u>	↗
2	<u>A</u>	<u>B</u>	↗
3	<u>C</u>	<u>D</u>	↗
4	<u>E</u>	<u>B</u>	↗
5	<u>B</u>	<u>B</u>	↗
6	<u>F</u>	<u>G</u>	↗
7	<u>H</u>		↗

Ταχὺ προκατάλαβε

1	<u>A</u>	<u>B</u>	↗
2	<u>A</u>	<u>B</u>	↗
3	<u>C</u>		↗
4	<u>D</u>	<u>C</u>	↗
5	<u>D</u>	<u>C</u>	↗
6	<u>D</u>		↗
7	<u>E</u>	<u>F</u>	↗

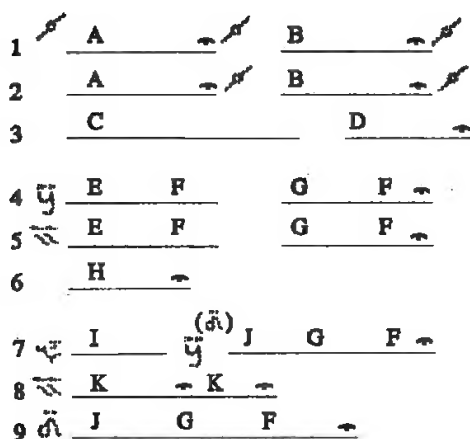
The divisions in the last section are carefully marked off by apodermata to emphasize the regularity of the six-lined pattern, and in this way stress the addition of the seventh line.

Kathismata in nine lines are represented by Κατεπλάγη' ἰωσήφ, tetartos, and Τὸ προσταχθέν, plagios tetartos. Both melodies maintain the well-known structural pattern for the first six lines. For the last three lines the distribution of formulas is, however, not entirely free, but has a structure of its own.

The division of the text of Κατεπλάγη' ἰωσήφ is bipartite.

- 1 Κατεπλάγη' ἰωσήφ τὸ ὑπὲρ φύσιν θεωρῶν
- 2 καὶ ἐλάμβανεν εἰς νοῦν τὸν ἐπὶ πόκον ὑετόν
- 3 ἐν τῇ ἀσπόρῳ συλλήψει σου Θεοτόκε
- 4 βάτον ἐν πυρὶ ἀκατάφλεκτον
- 5 ράβδον Ἀαρὼν τὴν βλαστήσασαν
- 6 καὶ μαρτυρῶν ὁ Μνήστωρ σου καὶ φύλαξ
- 7 τοῖς Ἱερεῦσιν ἐκραύγαζε
- 8 Παρθένος τίκτει
- 9 καὶ μετὰ τόκον πάλιν μένει παρθένος.

The distribution of the formulas makes the structural division of the music tripartite. The well-known six-lined pattern is repeated and new formulas are introduced in the last three lines. These formulas have a freer distribution except for the formulas G and F, which repeat the cadential sequence of lines 4 and 5. (Ex.9)



In some of the *proshomoia* the division into lines is marked by *apodermata* alone, in others by medial signatures or *phtorai*, all signs are given in the diagram. The *proshomoion* 'Η Παρθένος Μαριάμ has its own formulas in line one and two. (Ex.10)

The cadential sequence of the formulas G and F tie the two final parts of the troparion together and the repetition of the sequence JGF in line 7 and 9 reflects the idea of parallelism from the six-lined pattern mentioned above.

Τὸ προσταχθέν gives an even clearer impression of a tripartite division of the melody, and this may lead to an idea of the melodic structure as built up by an underlying recurring module consisting of two identical lines plus a refrain. (Ex.11)

1	<u>A</u>	<u>B</u>	<u>~</u>	<u>C</u>	<u>~</u>
2	<u>A</u>	<u>B</u>	<u>~</u>	<u>C</u>	<u>~</u>
3	<u>A</u>	<u>C</u>	<u>~</u>	<u>D</u>	<u>C</u>
4	<u>A</u>	<u>C</u>	<u>~</u>	<u>E</u>	
5	<u>A</u>	<u>C</u>	<u>~</u>	<u>E</u>	
6	<u>F</u>	<u>~</u>			
7	<u>G</u>	<u>~</u>			
8	<u>G</u>	<u>~</u>			
9	<u>F</u>	<u>~</u>			

This idea is evident also from the *plagios tetartos automelon* in ten lines *Τὴν Σοφίαν καὶ Λόγον*. (Ex.12)

The first six lines (see diagram, next page) follow the usual pattern, line 7 is a repetition of line 3 and concludes this section, and the remaining lines, lines 8-10, realize the said module.

1	<u>A</u>		<u>B</u>	<u>↗</u>
2	<u>A</u>		<u>B</u>	<u>↗</u>
3	<u>C</u>	<u>↖</u>	<u>D</u>	<u>↖</u>
4	<u>B</u>	<u>↖</u>	<u>D</u>	<u>↖</u>
5	<u>E</u>	<u>↖</u>	<u>D</u>	<u>↖</u>
6	<u>E</u>	<u>↖</u>	<u>E</u>	<u>↖</u>
7	<u>C</u>	<u>↖</u>	<u>D</u>	<u>↖</u>
8	<u>C</u>	<u>↖</u>	<u>F</u>	
9	<u>G</u>	<u>↖</u>	<u>F</u>	<u>↖</u>
10	<u>F</u>	<u>↖</u>	<u>H</u>	<u>↖</u>

The variation of the last three lines in another proshomoion to this automelon, Βασιλεῖ τῶν αἰώνων, also reflects this system. (Ex.13)

8	<u>F</u>	<u>↖</u>	<u>F</u>	<u>↖</u>
9	<u>H</u>	<u>↖</u>	<u>F</u>	<u>↖</u>
10	<u>F</u>	<u>↖</u>	<u>H</u>	<u>↖</u>

The automelon Μόνον ἐπάγη τὸ ξύλον, plagios deuterios, is an exception among the kathismata of the manuscript by appearing without proshomoia. Also the structure of the melody is exceptional, for though a six-lined troparion, it has not even the slightest hint of the regularity that characterized the other kathismata in the manuscript

- 1 Μόνον ἐπάγη τὸ ξύλον Χριστέ τοῦ σταυροῦ σου
- 2 τὰ θεμέλια ἐσαλεύθη τοῦ θανάτου Κύριε
- 3 ὃν γὰρ κατέπιε πόθω ὁ ἄδης ἀπέλυσε τρόμφω

4	ἔδειξας ἡμῖν τὸ σωτήριόν σου ὦ Ἄγιε	
5	καὶ δοξολογοῦμεν σε	
6	Υἱὲ Θεοῦ, ἐλέησον ἡμᾶς.	
1	- υ υ - υ υ - υ υ - υ υ - υ	5 + 9
2	υ υ - υ υ υ υ - υ υ υ - υ - υ υ	9 + 7
3	- υ υ - υ υ - υ υ - υ υ - υ υ - υ	11 + 6
4	- υ υ υ - υ υ - υ - υ - υ υ	5 + 9
5	υ υ υ υ - υ υ	6
6	υ - υ - υ - υ υ υ *	4 + 6

The text can be divided into two sections after line 3, and the division into lines of the first section is fairly reliable as it is supported in the music by an apoderma at the end of line 1, in the text by the word γαρ at the beginning of line 3, and then again in the music by the repetition of formula F at the end of line 3 with the apoderma on the last neume of the first appearance and the final double apostrophoi in the next. (Ex.14)

Whether section two consists of three lines is an open question. Line 4 is marked by an apoderma in the music, but line 5 and 6, based on the punctuation of the printed text in the Menaion (MR), could just as well be one long line and so change the whole thing into a five-lined troparion.

The division of the lines into hemistichs is highly irregular, but the indications by apodermata in the music follow the punctuation marks of the text in the triodion, except in line 4, formula G, ἔδειξας ἡμῖν. The number of syllables per line is rather high and does not display the same regularity as in Χορὸς ἀγγελικὸς.

As for the distribution of the formulas in the melody, it totally avoids the principle of parallism found in the other kathismata despite a repetition of formulas here and there.

1	<u>A</u>	<u> </u>	<u>B</u>	<u>C</u>	<u> </u>
2	<u>B</u>	<u>C</u>	<u> </u>	<u>D</u>	<u> </u>
3	<u>E</u>	<u>C</u>	<u>F</u>	<u> </u>	<u>F</u>
4	<u>G</u>	<u> </u>	<u>H</u>	<u>I</u>	<u> </u>
5	<u>J</u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
6	<u>I</u>	<u> </u>	<u>G</u>	<u> </u>	<u> </u>

So this kathisma must be considered as falling outside the group of kathismata discussed above and so to speak constituting a group of its own.

The majority of the texts, then, for the kathismata of Kliment Ohridski cod.gr.814 are regular in structure and varying in length. From the investigation it was found that the melody reflects the structural regularity by the position of the formulas and normally indicates the division into lines and hemistichs by apodermata.

The basic structure of the melody consists of two sections of three lines each, where the first two lines are identical and the third functions as a kind of refrain. More lines can be added to these six and formulas can be interchanged, but the first three lines are invariably of this structure independently of what happens. The system can also be discerned in the added lines.

Kathismata, automela and proshomoia in the manuscript Kliment Ohridski cod.gr.814 arranged according to mode.

Protos

Τὸν τάφον σου		
proshomoion	Ὁ ὢν σὺν τῷ Πατρὶ	fol.404v MR III 459
Τοῦ λίθου		
proshomoion	Τοῦ σταυροῦ σου τὸ ξύλον	55r MR I 158
Χορὸς ἀγγελικὸς		
automelon		404v MR III 481
proshomoion	Δικαίων ὁ καρπὸς	207v MR II 222

Tritos

Τὴν ὡραιότητα		
proshomoia	Ἐπιφανέντος σου ἐν Ἰορδάνῃ	392v MR III 145
	Θεομακάριστε μήτηρ	134v MR I 524
	Τὸν συμπαθέστατον Κυρίου	134r MR I 523
Τὸν συνάναρχον Λόγον		
proshomoion	Ἀδιστάκτῳ τῇ πίστει	133v MR I 523

Tetartos

Κατεπλάγη Ἰωσήφ		
proshomoia	Ἀναβόησον Δαβὶδ τί ὤμοσε σοι	25r MR I 93
	Ἀναβόησον Δαβὶδ τίς ἡ παροῦσα	212v MR VI 411
	Δεῦτε ἴδωμεν πιστοί	393r Anth.II oe'
	Ἐν τῷ ὄρει τῷ Σινᾷ	406r MR III 483
	Ἐκ τῆς ῥίζης Ἰεσσαι	25v HR 13
	Ἡ ἀμίαντος ἀμνάς	213r MR II 262
	Ἡ Παρθένος Μαριάμ	29r MR I 96
	Ἰορδάνῃ ποταμὲ	392v MR III 145
	Νηπιάζει δι' ἐμέ	404v MR III 481
	Πρὸ συλλήψεως Ἀγνῆ	208r MR II 222
Ὁ ὑψωθείς ἐν τῷ Σταυρῷ		
proshomoia	Οὐ σιωπήσομεν ποτὲ Θεοτόκε	174v MR II 79
	Τὰ Χερουβὶμ καὶ Σεραφὶμ	175r MR II 80
	Τῆς ἐπελθούσης σου ὁργῆς	140r MR I 527
	Τῶν ἀσωμάτων λειτουργῶν	174v MR I 66

Ταχὺ προκατάλαβε

proshomoia	Ἀθλήσεως καύχημα Μάρτυς	133r	MR I 523
	Δαβὶδ προοδοποίησον ἐν τῷ Ναῶ	207v	MR II 202
	Ἐλπίς ακαταίσχυντε	133v	MR I 523
	Ἡ μνήμη σου ἔνδοξε Μάρτυς	133r	MR I 523
	Τὰ ρεῖθρα ἡγίασας	393v	MR III 145
	Ταχὺ ἡμᾶς πρόφθανον	108v	MR I 398
	Φωστῆρες ὑπέρλαμπροι	108r	MR III 429

Plagios Deuterios**Μόνον ἐπάγη**

automelon	55v	MR I 159
no proshomoia		

Plagios Tetartos**Τὴν Σοφίαν καὶ Λόγον**

proshomoia	Βασιλεῖ τῶν αἰώνων εὐαρεστῶν	139v	MR I 527
	Εὐσεβείας τοῖς τρόποις	139r	MR I 527

Τὸ προσταχθέν

proshomoia	Ἀγαλλιάσθω ὁ Δαβὶδ	208v	MR II 222
	Ἀγαλλιάσθω οὐρανός	26r	MR I 80
	Ἀγαλλιάσθω οὐρανός	382r	MR II 664
	Ἐν Παραδείσῳ με	57v	MR I 160
	Εὐχαριστοῦμέν σοι αἰεὶ	179r	MR II 82
	Θεοχαρίτωτε Ἀγνή	176r	MR I 60
	Προδιετύπου μυστικῶς	55v	MR I 159
	Τῶν ἀσμάτων τοὺς χοροὺς	178r	MR II 82
	Τῶν οὐρανίων ἀρχηγοὶ	175v	MR II 80

Kliment Ohridski cod.gr.814, fol.404v
Χορὸς ἀγγελικὸς - automelon

Ex.1

- 1 
- 2 
- 3 
- 4 
- 5 
- 6 

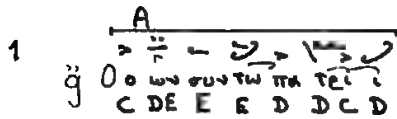
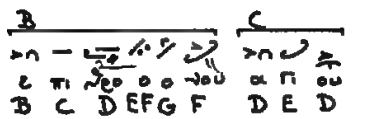
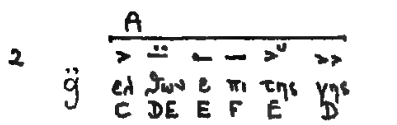
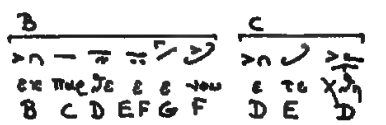
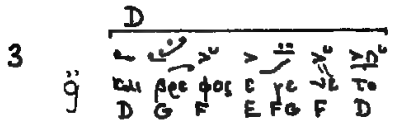
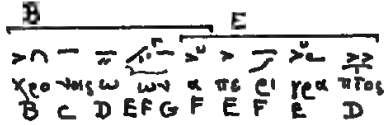
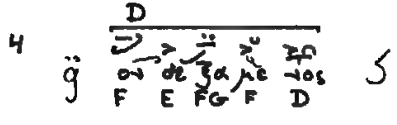
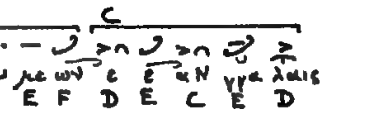
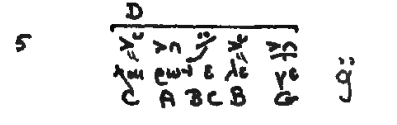
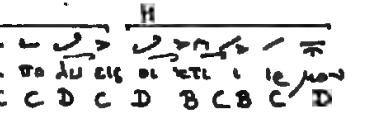
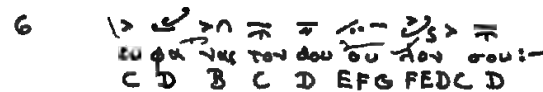
Kliment Ohridski cod.gr.814, fol.207v
Χορὸς ἀγγελικὸς - proshomoion

Ex.2

- 1 
 2 
 3 
 4 
 5 
 6 

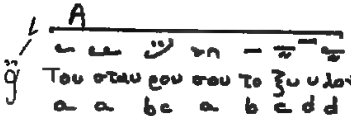
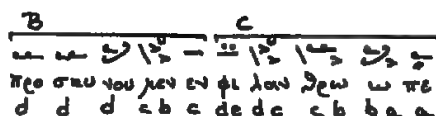
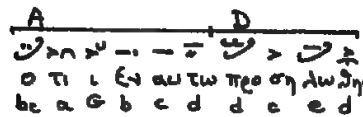
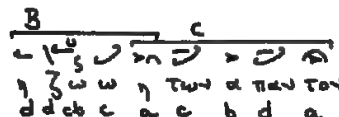
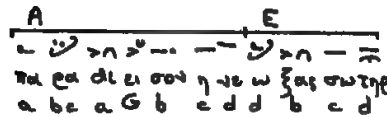
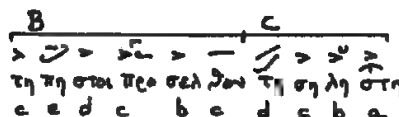
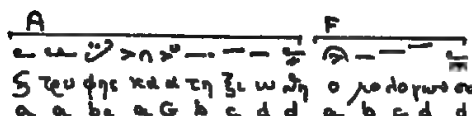
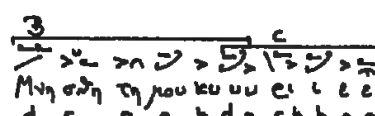
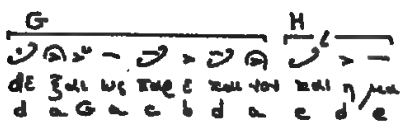
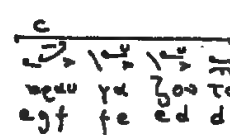
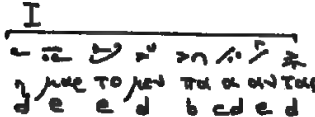
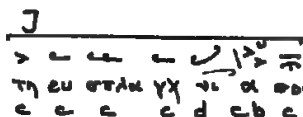
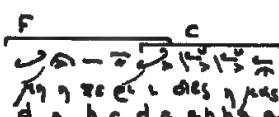
Kliment Ohridski cod.gr.814, fol.404v
 Τὸν τάφον σου - proshomoion

Ex.3

- 1  
- 2  
- 3  
- 4  
- 5  
- 6 

Kilment Ohridski cod.gr. 814, fol.55r
Τοῦ λίθου σφραγισθέντος - proshomoion

Ex4

- 1  
- 2  
- 3  
- 4  
- 5  
- 6   

Kliment Ohridski cod.gr.814, fol.134r
Τὴν ὁραιότητα - proshomoion

Ex.5

1 A B
 26 Τὸν συμπάδεστατον κυεῖσθι Μαρεσε τυχα
 c c d e d c e d e c d e d d

2 A B
 εὐδυσωπουμένης πωσως διημῆ ἡ τει ε
 c c d e d c e d e c d e d d

3 C D E
 εὐσταῖας παύτο δα πω κινδου υνωων ε περχομε ε ε τον
 d b c d e f d e e f e d c d e e f d c d c b a

4 F G H
 7 οὐκ εἰς αὐτὸν δεχομεν
 d c b c d e d c d e d c d e d d

5 F G H
 22 πνευμα δε το α γι ο ον ε πι ι σε κα τη ηε ξε το
 d a b c d e d c d e d c d e d e c d e d d

6 I J K L
 ενω σ φω τι οδεντες βοωω μεν στο ζα δε ω τω ε εν τει α δι:-
 d e d b c d d b c d c b a a' g f f e f g f e d e d

The neumatation of Τὸν συμπάδεστατον was defective in line four because the manuscript itself was damaged. What was left of the neumes plus the following lines corresponded, however, closely to the neumatation in the same place of Ἐπιφανέντος σου fol.392v. This was, therefore, chosen for the remaining transcription.

The three proshomoia differ in a few points, but these have no influence on the structure. In line 3 Ἐπιφανέντος leaves out formula D, in line 4 and 5 Θεομακάριστε exchanges formula G for formula M, and in line 6 each proshomoion has a formula of its own for formula J, one agrees with Ἐπιφανέντος on formula L, one deviates. Only Ἐπιφανέντος is supplied with medial signatures.

Kliment Ohridski cod.gr.814, fol.133v
Τὸν συνάναρχον Λόγον - proshomoion

Ex.6

- 1 A B
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
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- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
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- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
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- 4 C C
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- 1 A B
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- 3 C B
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- 6 F G
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- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D E
- 6 F G
- 1 A B
- 2 A B
- 3 C B
- 4 C C
- 5 D

Kliment Ohridski cod.gr.814, fol.14or
 Ὁ ὑψωθεὶς ἐν τῷ Σταυρῷ - proshomoion

Ex.7

- 1 **A** **B**
 ὁ Τὸς ἐπελθούσας σου σε γης αὐφάντου
 G G G a G E F Ga a F a G
- 2 **A** **B**
 οὐτιηλεσας ημῶς καὶ ἐρεῖσω
 G G G a G E F Ga a F a G
- 3 **C** **D**
 οὐ λανθῶ πικρὰ λανθῶς οὐκ ἐν ἡμῶν χερσὶν
 F F F F F F E D C F G G F G
- 4 **E** **B**
 νυν εὐχαριστοῦμεν σοὶ πατὴρ δέου τῶν ἐν καλῇ δαί
 G F G a bc b G E F Ga a F a G
- 5 **E** **B**
 ἀποτῶν κακῶν ἡμῶν τῶν ἡμῶν δαδὰ τῶν τῶν
 G F G a bc b G E F Ga a F a G
- 6 **F** **G**
 αὐτὸς τὸς βασιλεὺς οἱ κτλ ὡς ἡμῶν ταῖς οἰσὶν αἰ
 F F F G F G F D EFG G G FG a G
- 7 **H**
 σωτὴρ τῶν τε καὶ σὺ σε
 F G a G F G F E FG

Kliment ohridski cod.gr.814, fol.108v
Ταχὺ προκατάλαβε - proshomoion

Ex.8

- 1 A B
- 1 Τα χη παρ λουοο λη τορ αγ νη
G G G F G a G G G G F G a G F E
- 2 A B
- 2 ε χρω η μας λυ τω σε των βο χας φη η μου τον η μας
E G G F G a G G G G G F G a G F E
- 3 C
- 3 λινω σον ταις γλω σαι γη ας
b b G a F a G
- 4 D C
- 4 των ε εσ σε ωυ πασας λυου σον τη ση ι σχυ ι
E F G a F a G b b G a F a G
- 5 D C
- 5 ζοι νο ει ας της του του γω τω σαν ο τη μο νη
E F G a F a G b b G a F a G
- 6 D
- 6 λς ο μη τορ υ παρ χαις
E F G a a F a G
- 7 C D
- 7 τρε σται αις σου ορ λο ο ζω το συ στη μα σω ζου σα α :-
G b G F a G b G F a G F G F E F G

- 1 A B
 Η παρ' ἐξ ἡμῶν φειγῆται καὶ ὁ τοῦ πατρὸς ἀληθινός
 d e f e f g f e d e d d c a e d b d
- 2 A B
 ὡς ἐφ' ἡμῶν τοῦ φωτός σημεῖον ἐλάμψεν ἡμῶν
 d e f e f g f e d e d d c a e d b d
- 3 C D
 καὶ ἐκ δὲ τοῦ πατρὸς ἐφ' ἡμῶν οὐκ ἔστιν ἡμῶν
 d d d f e d e d d c d c d b c d c b a
- 4 E F G F
 οὐ καὶ τὸ ἰοῦ ἀδ' αὐτὴ κατὰ κε εἰς τὸ
 a d e f e d c f f e d e d c b c d e e c d
- 5 E F G F
 ἡ ἐκ τῶν πατρὶς ἡμῶν οὐκ ἔστιν ἡμῶν
 a d e f e d c f f e d e d c b c d e e c d
- 6 H
 καὶ οὐ αὐτοῦ τοῦ πατρὸς ἡμῶν
 d d e f e f g f d
- 7 I J G F
 ἡμῶν τῶν πατρὶς οὐκ ἔστιν ἡμῶν
 d f e d d d e d c b c d e e c d
- 8 K K
 καὶ ἐκ τῶν πατρὶς οὐκ ἔστιν ἡμῶν
 d f e f g f e d d f e f g f e d
- 9 J G F
 πατρὶς οὐκ ἔστιν ἡμῶν
 d d e d c b c d e e c d

- 1 $\begin{array}{c} \text{A} \quad \text{B} \quad \text{C} \\ \text{A} \text{ γα λη ι ι α σ ρ ω ω ου ρ α α α τοις} \\ \text{G} \text{ G b c b c a b c b a G a b c d d G a b c b d b} \end{array}$
- 2 $\begin{array}{c} \text{A} \quad \text{B} \quad \text{C} \\ \text{ο του ρε ε ε ου γ α ρ ου ρ α α α τοις} \\ \text{G} \text{ G b c b c a b c b a G a b c d d G a b c b c d b} \end{array}$
- 3 $\begin{array}{c} \text{A} \quad \text{C} \quad \text{D} \quad \text{C} \\ \text{η ο ου υ η φ θ ο ο c α υ α υ τ η} \\ \text{η d d d b c b c a b c b c d b d c a G a b c b c d b} \end{array}$
- 4 $\begin{array}{c} \text{A} \quad \text{C} \quad \text{E} \\ \text{η ο ρι α ι ε ρ α ρ ε φ ο ρ η λ α α ζ ε ι} \\ \text{G} \text{ b c b c a G a b c b c d b a G b c d e e d c b d} \end{array}$
- 5 $\begin{array}{c} \text{A} \quad \text{C} \quad \text{E} \\ \text{ω ι χ α α ι α ι ρ ε ι ε π ι τ ω ρ ο ο ρ ω ω ω ι ι ι ω α π ρ ι} \\ \text{G} \text{ b c b c a G a b c b c d b a G b c d e e d c b d} \end{array}$
- 6 $\begin{array}{c} \text{F} \\ \text{ρ α ρ α ο ρ λ ε ε γ α υ ε τ ε ε χ ρ η μ ο ι} \\ \text{b d d d d e d e d c b a c b a G} \end{array}$
- 7 $\begin{array}{c} \text{G} \\ \text{ε ζ η ς τ ο α α α ρ ο ο ς χ ρ ι ο τ ο ς} \\ \text{d d b c e d e f e e d b c} \end{array}$
- 8 $\begin{array}{c} \text{G} \\ \text{ε ρ α α σ η μ ε ν ε α ε ι ι ι ζ ε ε ι η c α α ρ ι α} \\ \text{G} \text{ d d d b c e d e f e c d d c c b a G} \end{array}$
- 9 $\begin{array}{c} \text{F} \\ \text{ο υ τ ο ς α υ μ α ρ α α α ο ο ζ ο υ :-} \\ \text{a c c d e c d e b a G b a G F} \end{array}$

- 1 A B
 Ἐν σοφίᾳ τοῖς ποιοῖς κατὰ ἀπλότητος
 G G c b d d c b c a G b a b d c b a G G
- 2 A B
 ἁπλοῦς τῆς πλάκας ἡ κατὰ ἀπλότητος
 G G c b d d c b c a G b a b d c b a G G
- 3 C D
 μαρτυρεῖται τῇ σοφίᾳ τῶν τε ἀπλότητος καὶ
 c c d e e g f e d e d c d d f e f e d c b d d c e d d c b c d b
- 4 E D
 ὁ δὲ πᾶσι τοῖς ποιοῖς κατὰ ἀπλότητος
 d d b c a c b e e f e d c b d d c e d d c b c d b
- 5 E D
 τῶν τε ἀπλότητος καὶ πλάκας οἱ καὶ οἱ εἰς
 b d d b c a c b e e f e d c b d d c e d d c b c b
- 6 E E
 οἱ δὲ πᾶσι τοῖς ποιοῖς κατὰ ἀπλότητος
 d d b c a c b d d b c a G a b c b c
- 7 C D
 ἐπεὶ καὶ τῶν τε ἀπλότητος καὶ πλάκας
 b c d e e g f e d e d c d d f e f e d c b d d c e d d c b c b
- 8 C F
 ἀπλοῦς τῆς πλάκας ἡ κατὰ ἀπλότητος
 b b c d e e g f f e d e c d c c c a b a d d c b c
- 9 G F
 τῶν τε ἀπλότητος καὶ πλάκας οἱ καὶ οἱ εἰς
 c d g e f a' f f d u w e g a a' d u i c d e f f e d e
- 10 F H
 τοῖς εἰς τῶν τε ἀπλότητος καὶ πλάκας
 c d e f f d e f g g e f d t h n a r i c a u n n h n n o u i c e d c b

LATIN AS A FORMAL LANGUAGE

Outlines of a Buridanian Semantics

INTRODUCTION

Originally, in this paper I wished to present a complete formal semantic system constructed for a fragment of Latin in line with the logico-semantic tenets of Jean Buridan. By the presentation of this semantic system I hoped to show that Buridan's semantic ideas, if given the appropriate technical formulations, can provide us with a genuine alternative way of construing the relationships between language, thought and reality, worthy of our serious consideration when thinking of matters of semantics. (Which explains the intentionally provocative title.¹) Though I still believe that the task is after all not impossible, work on the technical details of this project convinced me that it cannot be properly completed within the confines of a single research paper. The intuitively quite simple and transparent ideas of Buridan's semantic theory, when one tries to convert them into strict syntactic and model theoretical formulations, turn out to "branch" into several, rather complicated formal clauses, resulting in an extremely complex, unspacious system.

This fact, however, in itself gives rise to a number of interesting questions. Are these complications inevitable? Are they rooted in the difference between Buridan's mediaeval and our modern standards of what a complete semantic theory should look like? Or do they represent rather the inherent complexity of natural, as opposed to formal languages? Or do they, perhaps, have something to do with Buridan's particularistic approach to logic in general, and his explicit admission of an infinity of first principles?²

These and similar questions will crop up inevitably even after the subsequent "rudimentary" presentation, reflection on which, I hope, may promote our understanding not only of Buridan's semantic ideas, but perhaps also of the nature of the semantic enterprise in general.

I begin the discussion by presenting the syntactic construction of a rather restricted, but philosophically interesting fragment of Latin. In contrast with Montague's approach, the semantic theory will be defined for this fragment, without the use of a formal language mediating between natural language sentences and their interpretation. Syntactic ambiguities will be taken care of by analyses supplied

¹ The allusion in the title is to Richard Montague's "English as a Formal Language", in: R. Montague: *Formal Philosophy*, Yale University Press, New Haven-London, 1974.

² "(1) Non autem est unicum principium primum et indemonstrabile, sed sunt plura. (2) Immo non sunt conclusiones demonstrabiles multo plures quam principia indemonstrabilia. (3) Ideo infinita sunt talia principia, quia infinitae sunt conclusiones demonstrabiles." *Johannis Buridani Lectura de Summa Logicae* (henceforth: SL), unpublished edition by H. Hubien. Tractatus Octavus: De Demonstrationibus, c.5, 2. I am indebted to Professor Hubien for authorizing me to use his invaluable edition, and to Stephen Read for actually supplying me with Professor Hubien's text.